Leica
PHOTOGRAPHY

Leica PHOTOGRAPHY®

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contents:

SHOW PLACE
Matti Saanio 4

USE LEICA LENSES ON LEICAFLEX
Peter Moore 10

CLOSEUPS WITHOUT PAIN
Kurt H. Miska 13

INTRODUCTION TO FILTERS – Part 1
Norman Rothschild 14

"STILL" MOVIES
An interview with Bruce Davidson 17

FOCUSING ON 22

MEET THE LEICA M4 23

HOLD THAT, TIGER!
Circus Photos by Ross Th. van Heijst 24

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The editors are happy to consider original articles on photography with the Leica and photographs taken with Leica cameras and lenses. All manuscripts and photographs should be accompanied by stamped, self-addressed return labels.

COVER

Susan Greenburg Wood

A sparkling *afficionada* of the sport at Topanga Beach, California surfers' haven near Malibu. The photographer was on a fashion assignment for *Ingenue* magazine. Her camera was a Leica M3 with 135mm lens and her film was Kodachrome II.

◀ INSIDE COVER

Jim Elder

At the Mid-America Track Meet in Toledo, Ohio. "The complete Leica photographer", as the Jackson Hole, Wyoming professional describes himself, on this occasion used an M2 with 21mm Super-Angulon lens and Tri-X film rated at 1000.

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Subzero

showplace

My Neighbor's Boat

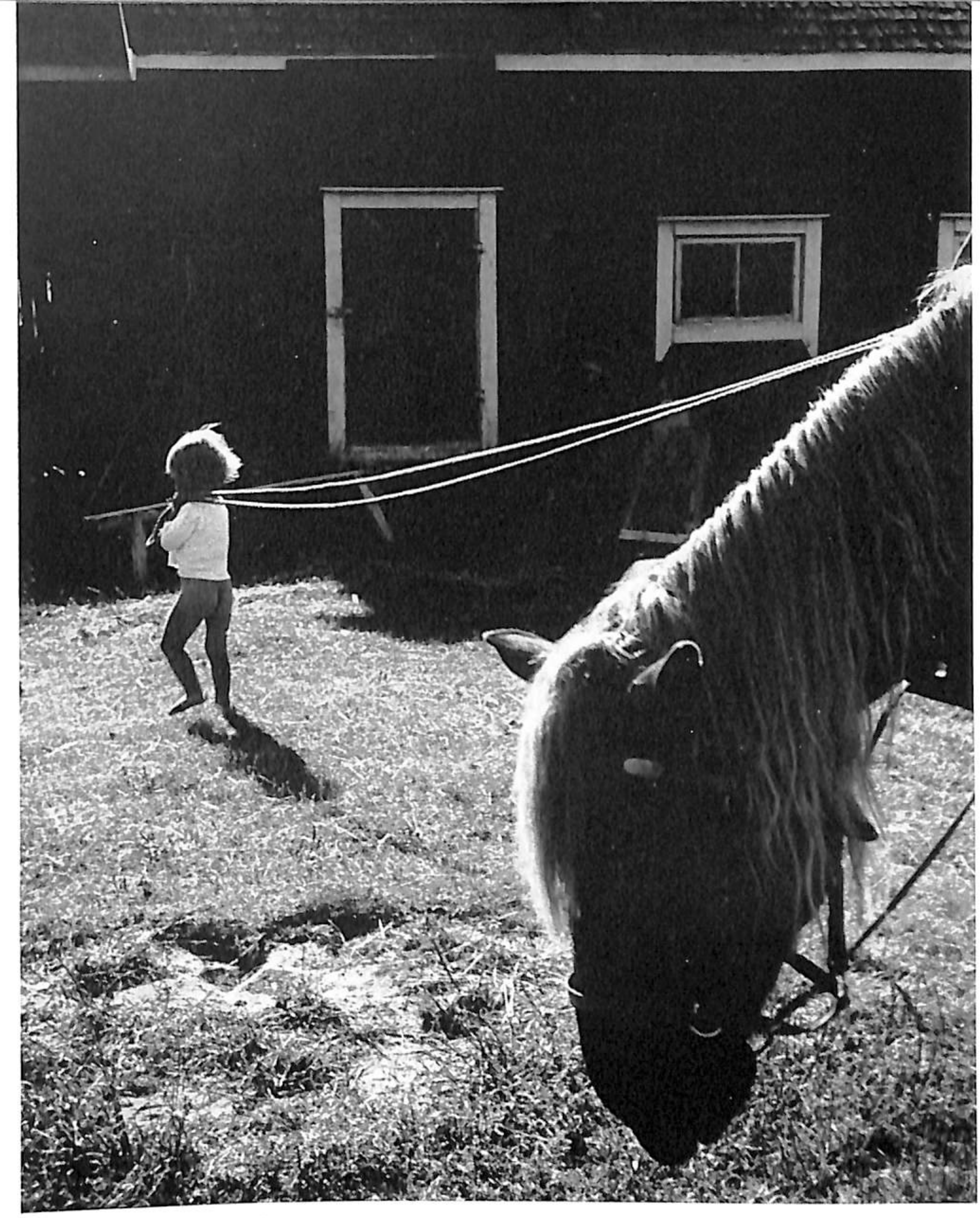
MATTI SAANIO, photojournalist

Matti Saanio's home is on the rim of the Polar Circle. Born in the town of Turku in Northern Finland forty-two years ago, he attended the School of Industrial Arts in Helsinki and started his professional life as an artist and stage designer. "Perhaps in 1957," after having used a camera casually for a number of years, he began to photograph exclusively, freelancing all over Northern Scandinavia for a Finnish weekly, and specializing for a while in architectural photography. All this time, he says, he was half-unconsciously gathering material for his books-to-be. His first, "Dark Winter, Bright Summer," from which the photographs on these pages were taken, was published last Christmas.

Matti Saanio uses his Leica to give expression to his feelings for the special world around him, his land and his people. He has great pride in his inheritance. But his pride has no arrogance, and because he speaks so directly and purely our response is immediate. He rejoices in line and curve and lambent light, in the faces of young and old. And we in turn are made aware of what his world signifies – the homespun roughness of interiors, the form of the reticent, frost-rimmed land. We know how the birch

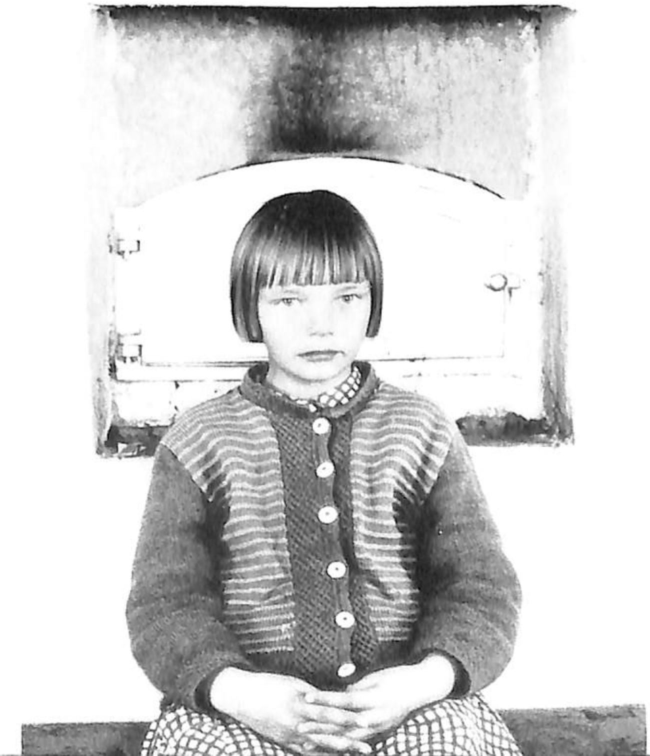
Age and Illness

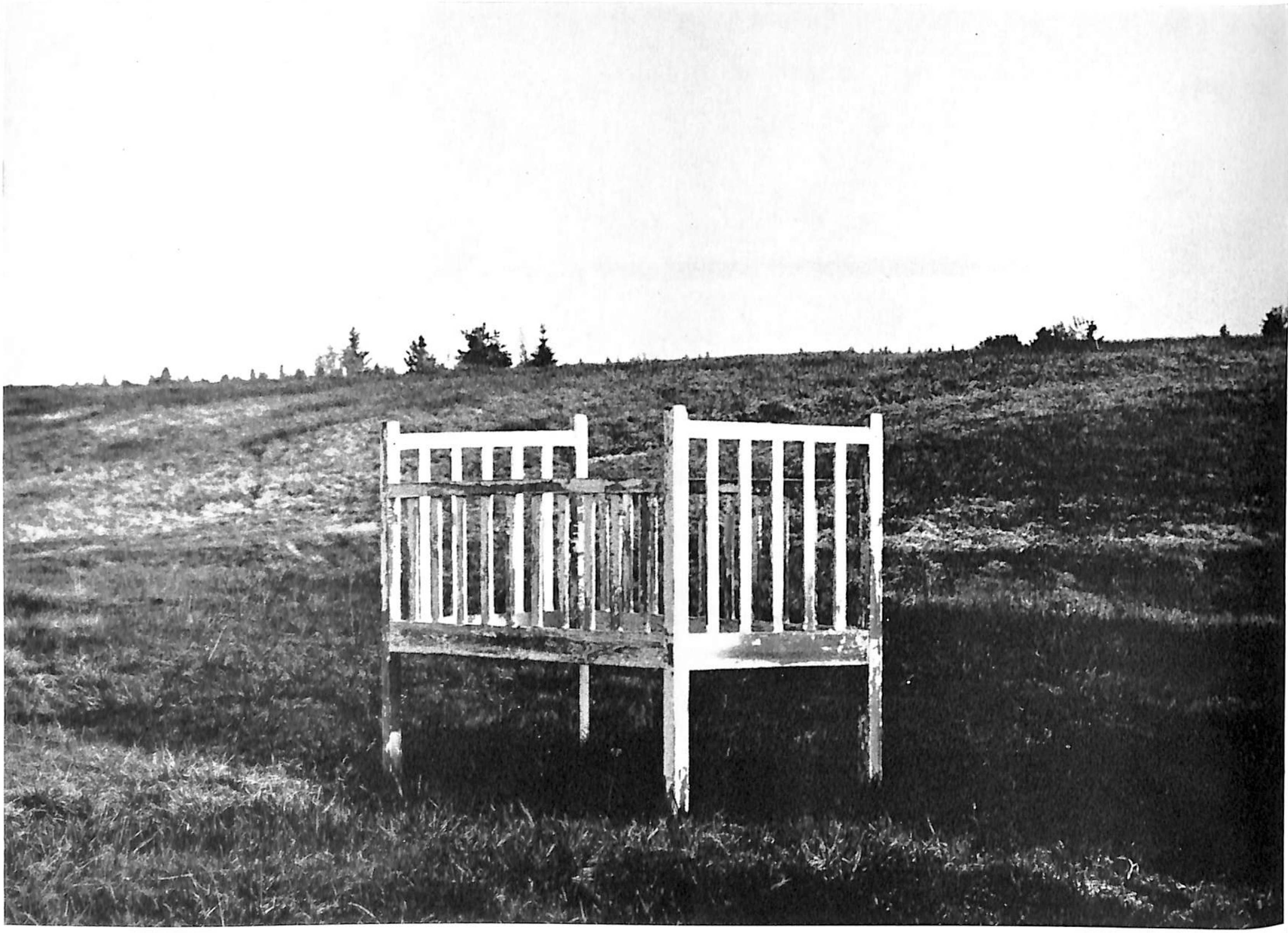
Mountain Birch



In My Friend's Yard

A Quiet Girl





Landscape, with Crib

Woodsman in Winter ▶

tree arches into the sky, how the sun's rays are caught in the chimney's smoke. We enter into the closed circle of homes, the cycle of the seasons. For Saanio's statements are a celebration of the texture of life as he knows and cherishes it.

He has won a Government prize for "Dark Winter, Bright Summer" and plans two more books with the photographs he has "collected" through the years. One will be, he says, a companion to the above, a "social-anthropological" study of the reactions of men when they are transposed from field and farm to factory town. He feels strongly that the man of the North amid his forests has been half-forgotten in today's insistent clamor for the South, the tropics, the jungle. He is planning one book on the special breed of men who live and work on the edge of the Arctic littoral, the North Cape, where Europe's northernmost tip of land juts into the icy sea. The landscape is a constant reminder of man's primeval home, where the barren mountains still rise and plunge darkly into the sea. "Despite these heroic surroundings," says Matti Saanio, "the fishermen lead their daily lives."

Saanio lives with his wife, who is a fabric designer, and their four children. He says . . . . . "we live on the latitude of the Polar Circle, and we have 63 sheep, a dog, potato fields, and a passionate love for the North."

In its blending of the lyricism and consistently high level of photographs with informative documentation, "Dark Winter, Bright Summer" is a most unusual book.

it's a "wedding" ring / *Peter Moore*

Leica lenses now fit Leicaflex

14,127 LENS ADAPTER with diaphragm simulator mechanism. Adapts Leica lenses for Visoflex II and III as well as Bellows II to Leicaflex. When used with Leicaflex lenses, indicates aperture which should be then set on the diaphragm of the Visoflex lenses. Lenses which require Adapter #16,466 for use on Visoflex II or III will also require it for use with this Leicaflex lens adapter $36.00

This is really the description of a wedding ring that creates a happy marriage between Leica M-system lenses and accessories, and the Leicaflex, extending the "reach" of the SLR into the long telephoto and ultra close-up ranges.

As a photographer with a heavy investment in the Leica M system of rangefinder cameras, lenses and reflex housings, I feel that the introduction of the Leicaflex posed some perplexing problems. Assuming that I wanted to continue using the quiet, compact and unobtrusive rangefinder cameras for much of my work, how was I to fit the brand new reflex into the scheme of things? Ring #14,127 promised the answer.

It proved to be an elegantly machined, black ring, with a large male bayonet in the rear fitting the Leicaflex lensmount, and a small female bayonet in the front to take M-bayoneted lenses and gadgets. A white-numbered aperture scale ranging from f/2 to f/22 with index and setting ring runs along the top, coupling to a cam reminiscent of the M's rangefinder coupling cam, which connects with the Leicaflex's built-in meter.

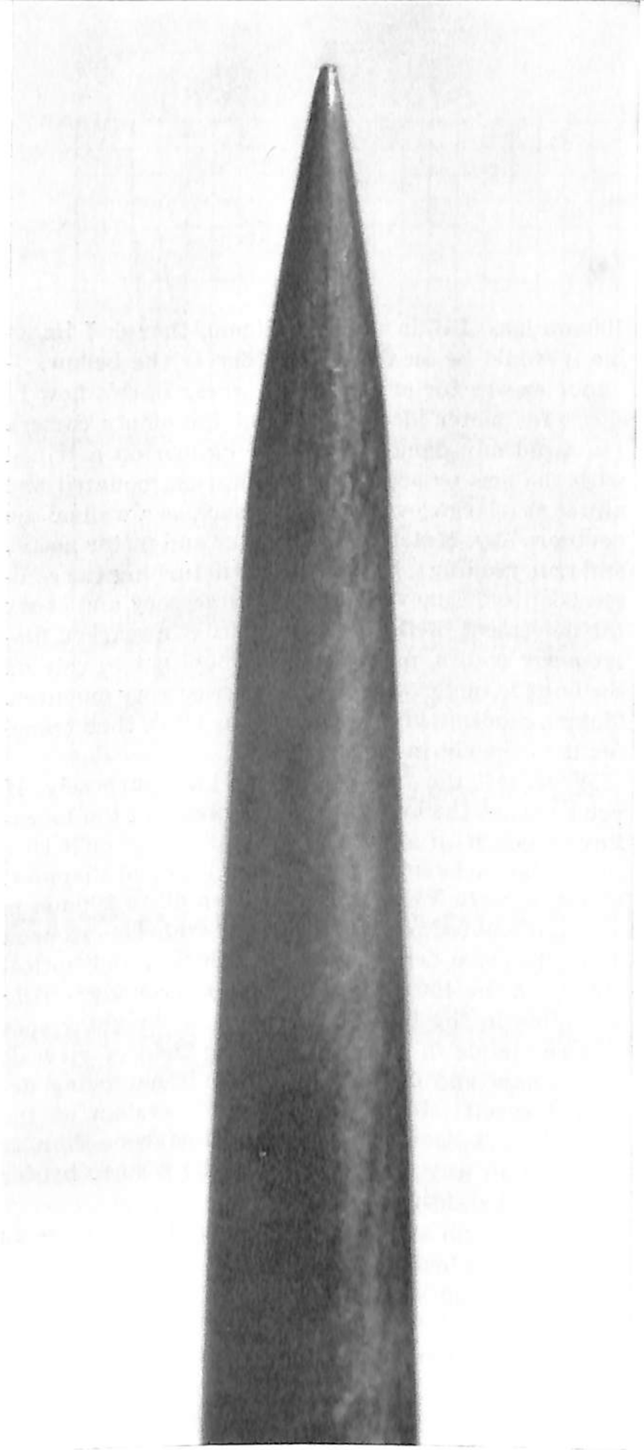
Bayoneting the ring onto the Leicaflex is a one-handed one-second job. Anything with the standard M-type bayonet can then be fitted to it. If your camera is new and the bayonet is tight, it's easier to put the lens partly into the adapter, and then mount lens and adapter on the camera as one unit, turning the lens firmly. Two clicks and you're locked on.

Once you have the adapter, almost anything goes. Anything that fits the Visoflex I, II, or III will serve the same function on the Leicaflex with the aid of the ring. They're too numerous to mention individually, but we'll hit a few handy highspots. Particularly useful is the 65 mm Elmar in the Universal Focusing Mount #16,464 (which also takes several 90 and 135mm Leica lensheads). The 65's present diaphragm and non-rotating focusing mount make for fast handling on the Leicaflex. Its longer-than-normal focal length gives improved perspective on close-ups.

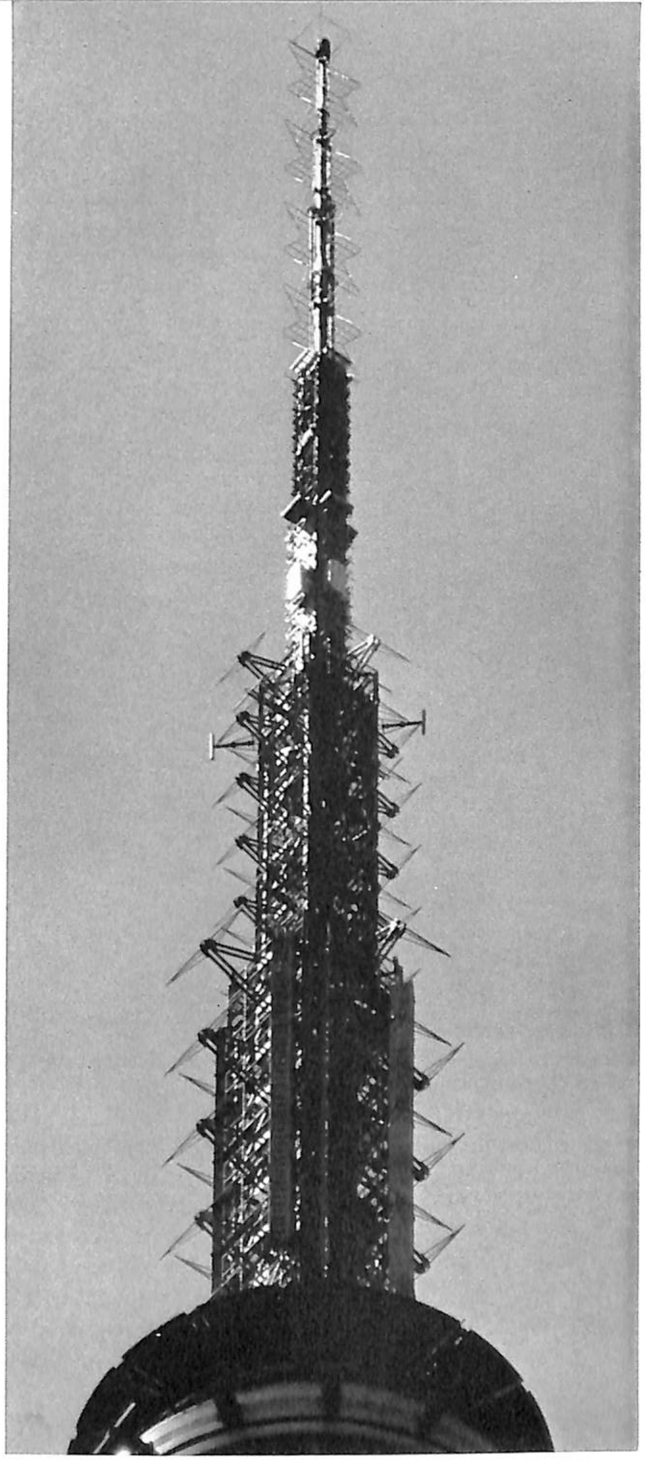
The Focorapid sports focusing mount for 135mm, 200mm and 280mm lensheads balances well on the Leicaflex. Each complements the operating speed inherent in the other. An excellent combination, lighter and brighter than the M body plus Visoflex.

Also convenient is the Leicaflex-fitted Bellows II, particularly with the 65mm Elmar lenshead. If you use a tripod for close work, the Bellows II is so convenient, with its geared tracking movement and provision for rotating the camera about the lens axis for horizontals and verticals that it ought to be standard equipment. It's a necessity, of course, with the 24mm Repro Summar f/4.5 I used for the needle-point shots. At the 5-to-1 magnification used for this shot, working distance was so small that the bellows had to be used on its side to get the needle past the supporting rail! Areas covered range from about 1/4" x 3/8" at minimum bellows extension to 1/8" x 3/16" at minimum extension. Working distance ranges from 53 to 56/64ths of an inch. Hardly a general-purpose setup. I shot one series of pictures with the mirror locked up out of the light path, with exposures ranging to 15 seconds, and a second with the mirror in normal operation. This is a supercrit-

ADAPTER RING (rear) couples Leica lenses to Leicaflex; as Leicaflex meter is used, Ring shows aperture to set on Leica lens.



WITH 24MM REPRO SUMMAR lens, this needle point loomed large in the maximum ¼" x ⅜" area covered by this lens on bellows.



WITH 400MM TELYT, versatile adapter ring set-up made a closeup of the Empire State building's TV transmitter from ground level.

ical test for camera vibration, and the two series are almost indistinguishable.

The Leicaflex meter can be used in a normal way with most lenses and accessories. Preset the shutter speed, match pointers using the adapter aperture scale and then transfer the aperture found to the lens. Working with preset lenses (90mm Summicron in short mount, the 65 Elmar and the 200 and 280 Telyts), we found it faster to preset the adapter diaphragm and lens diaphragm preset ring to the desired aperture and to match pointers entirely with the shutter speed setting knob. Just set speed, stop down and shoot. Remember that the Leicaflex shutter is *continuously* variable in speed *except* between 1/4 and 1/8 second, and the exposure thus obtained will be accurate, not an approximation as with other cameras with cross-coupled controls and stepped shutter speeds.

When using bulky accessories such as the Bellows II and the 280 and 400mm Telyts, you should check your meter for vignetting due to the lens or accessory cutting into its measuring field. I found a half-stop overexposure with the Bellows II fully extended (negligible for b/w work), and 1-1/2 stops with the

BELLOWS II couples to Leicaflex with ring, offers long focusing range. Photo was made with 65mm lenshead at normal distance.

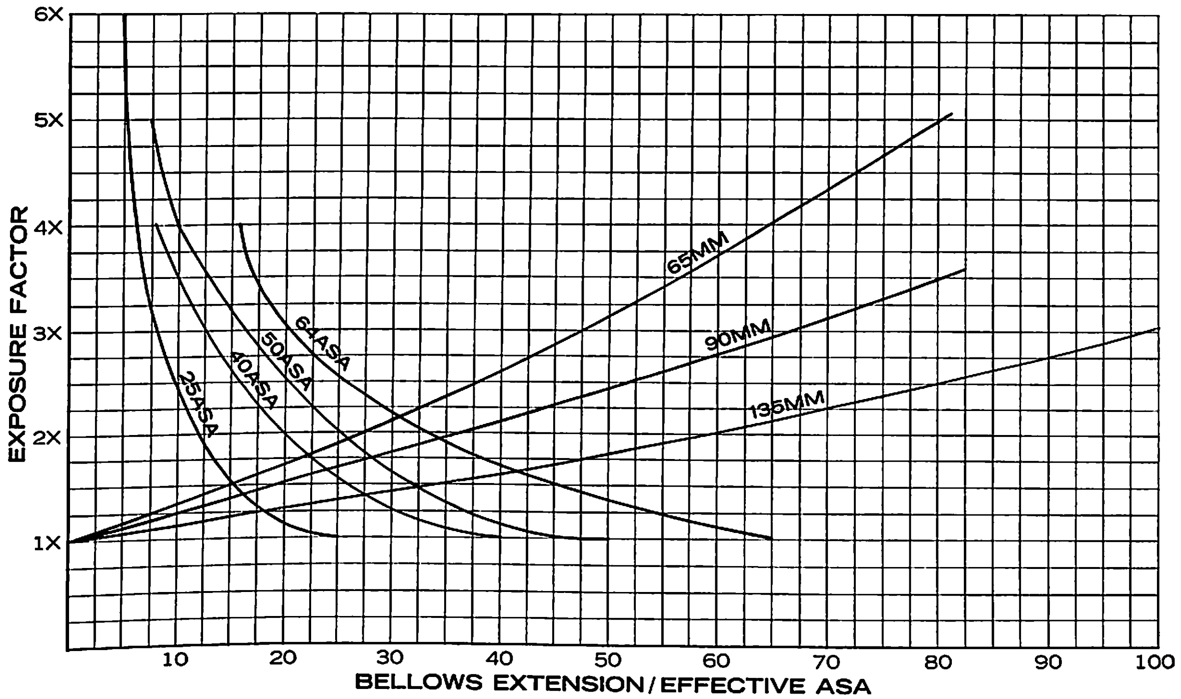
EXTRA EXTENSION provided by bellows made possible this extreme closeup with 65mm lenshead focused about eight inches from eye.

400mm lens. I didn't test a 280mm, though I imagine it would be on the same order as the bellows – minor except for critical color work. Here's how to check for meter blocking. Mount the empty camera (to avoid any danger of film fogging) on a tripod with the lens or accessory in question mounted and aim it at a large, evenly-lit area such as a wall or the northern sky. Match follow-pointer and meter needle and note readings. Now, without disturbing the camera position, remove the lens or accessory and check for movement of the meter needle. If a marked discrepancy occurs, make a mental note not to rely on the built-in meter with the lens or accessory mounted. Make a reading with a normal lens first, then transfer it to the rig in question.

We've left the viewing till the last, purposely. If you compare the brilliance and contrast of the Leicaflex screen with a Visoflex groundglass, you'll find the former to be incomparably brighter and snappier. Focusing with Visoflex lenses from 65 to 200mm is a dream indoors or out. With the 200mm lens stopped down, to some degree with the 280mm, and noticeably with the 400 Telyt f/5, some mirror vignetting is visible in the top of the finder. A brighter spot will be visible in the center of the field of view of the 280mm and 400mm due to their not being designed specifically for the viewing system of the Leicaflex. It does not affect the image on film at all and still leaves the Leicaflex the winner by far in screen brightness.

Using a non-automatic lens introduces us to an interesting phenomenon in the Leicaflex Fresnel viewing screen. As the lens is stopped down the Fresnel area of the screen remains bright, only the central microprism focusing area darkens. This is a great advantage in practice. One can prefocus wide open, stop down, and wait for the perfect expression or composition with a clear bright view of the greater part of the subject area.

The adapter ring permits many of the more specialized and expensive Leica lenses and accessories to do double-duty on the Leicaflex. Thus, if you should add a Leicaflex to your present equipment, you can use some of your present lenses on both cameras. In most cases, however, this is only worthwhile when an equivalent lens does not yet exist for the Leicaflex, because an automatic diaphragm is a great convenience with an SLR used for flash or for pictures made in quick succession. Full utilization of the Leicaflex's speed and convenience is best obtained with the lenses designed for it, but the adapter ring adds many useful focal lengths to the battery of objectives useable on it.



closeups without pain

Kurt H. Miska

chart solves data problems for symmetrical lenses

Recently, while working with my Visoflex II and Bellows II, I decided that there must be an easy way to compute exposure factors when the above equipment is used with either the 65mm or 135mm lensheads. My usual procedure was to determine the rate of reproduction by placing an inch or metric ruler across the short segment of the area covered. Then I referred to the Leitz table of closeups for the exposure factor. Next step was to divide the ASA of the film by the factor and arrive at the effective ASA for the particular photographic situation. Of course, when using the 90mm lensheads, the exposure factor is read right off the bellows.

I decided to convert all this measuring and table-searching into some simple graphs. The business of arriving at the effective film speed or ASA was also plotted out in graph form on the same set of coordinates as the exposure factor graphs. (See the chart.) ASA curves can be added to cover the films *you* use most frequently for closeups.

Another advantage to the combined graph axis entitled "Bellows Extension/Effective ASA" is that one need only multiply by a factor of ten to arrive at the effective film speed for such high speed emulsions as Kodak Tri-X. My closeup work is confined to color both indoors and outdoors. For my artificial light work I rely heavily on Professional Kodachrome type A; that is the reason for the 40 ASA curve. The focal-length graphs may also be added to, to include the 200mm f 4 Telyt lenshead, or, within its narrow range, the 50mm Summicron.

To use the graphs, proceed as follows: Let's say you are using the 65mm Elmar and the bellows is extended to the 80mm mark. Reading up from the Bellows Extension Effective ASA coordinate, you come to the 65mm graph intersection. Proceed to the left from the point of intersection and on the Exposure Factor coordinate you will see 5X, your exposure factor. Now only the meter remains to be set to the correct ASA. Assume you're using a 50 ASA film. From the 5X mark on the Exposure Factor axis proceed to the 50 ASA curve. At the point of intersection drop down to the Effective ASA coordinate. Film speed? About 10 ASA. You're not going to be able to split hairs when computing the new or effective film speed because most meters are not able to be set to odd fractions of ASA. Anyway, now you're all set to shoot and you haven't wrestled with a slide rule, formulas or even touched a pencil. Simple? You bet it is. To finish up your chart, slip the whole thing into a plastic sleeve or page of the type available from any good office supply house.

PART ONE

introduction to filters

Norman Rothschild

they give creative tone control

Imagine for a moment, a painter who had no control over the color he was using. It would be difficult, if not impossible for him to achieve just the results he desired.

A photographer who doesn't use filters is sometimes in an analogous position. For the black-and-white artist, the conquering of too-light skies in a landscape, and for the color worker the subduing of unwanted color casts are problems commonly encountered. But problems are only part of the story. The imaginative use of filters can sometimes create veritable masterpieces in certain situations, when unfiltered shots would be lifeless.

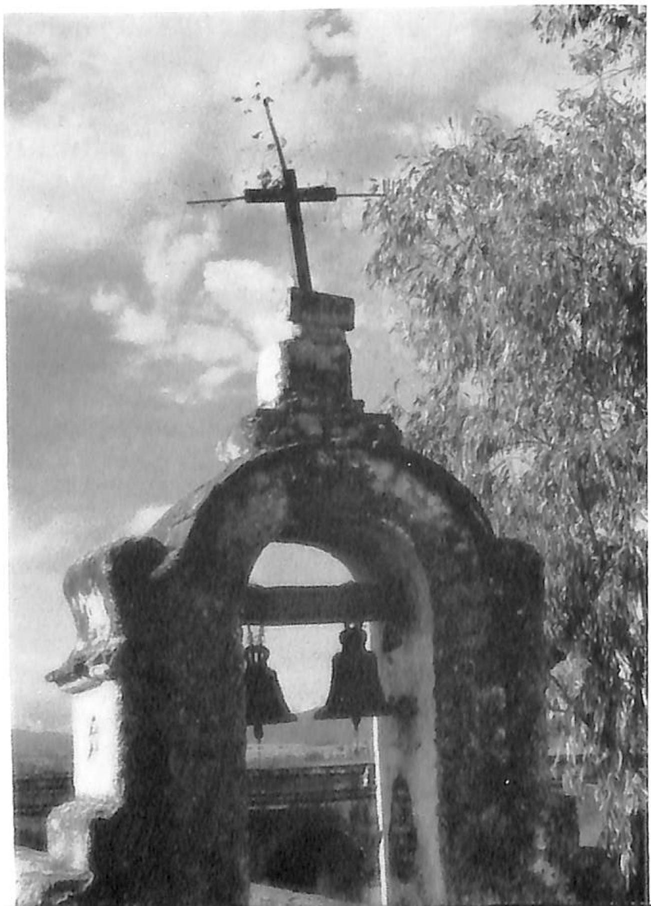
In black-and-white shooting, it's well to remember that a filter will lighten its own and "nearby" colors and darken all others. Thus a yellow filter will darken shades of blue and lighten red, green, orange and yellow; a red filter will lighten red and darken blue and green, and so on. Thus, when you place a yellow filter on your Leica and photograph a blue sky in black-and-white, it is darkened in the print because the filter absorbs much of the blue light.

Filters for color photography are generally used to adjust the color quality of the light so that it matches that for which the film was balanced.

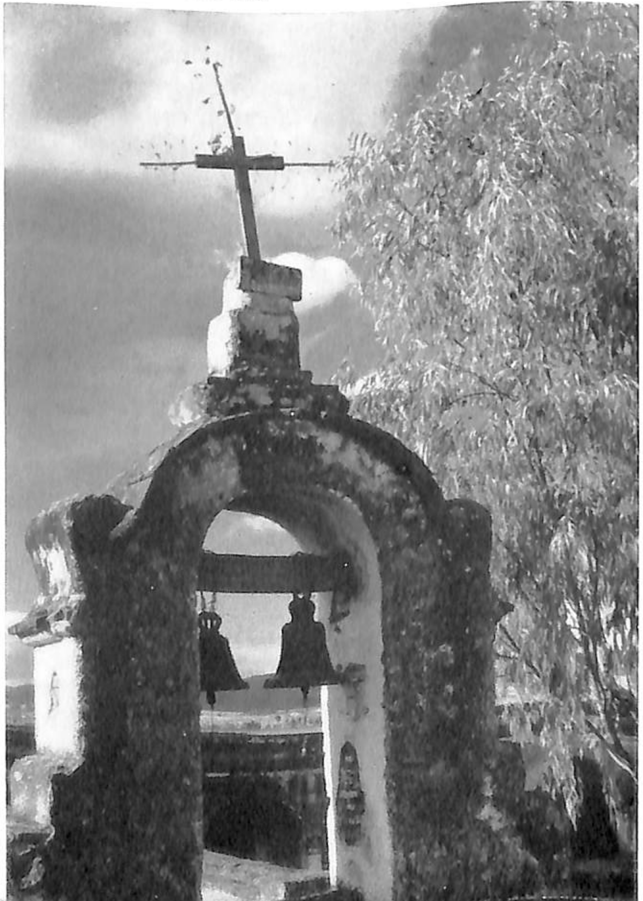
Although two groups of Leitz filters are offered, one for black-and-white photography and one for color, the basic premises for their uses are the same. One use is to "correct" colors or tones to make pictures that, in your opinion, look most like the scene. The other use is to depart from nature (the basis of art) and create special effects.

In comparison to the way the eye sees colors, panchromatic film generally renders greens and some reds too dark, and blues too light. Thus in a landscape shot without a filter, a blue sky can register too light, almost blending with the white clouds. On the other hand, green trees may look too dark and murky.

NO FILTER



YELLOW 1 (FACTOR: 1.5-2x)



In a situation like this, the Yellow 1 filter (medium) is the answer. By holding back the blue from the sky, it renders this darker, allowing the clouds to stand out in a natural-looking manner. At the same time, it passes the green light from the trees, allowing them to record lighter, and with even more detail than if no filter had been used. The Yellow 1 (medium) filter could therefore be said to give "correct" color rendition in daylight with most panchromatic films.

(The Yellow 0 (light) filter, although never as popular as the darker Yellow 1 variety, should not be overlooked. It is used principally at high altitudes to filter a blue sky, which the Yellow 1 might render as far too dark.)

When a face is to be photographed against a blue sky, or special emphasis is to be given to green foliage, then the Yellow-Green (medium) filter comes into its own. Generally speaking, a yellow filter tends to bleach the detail out of flesh tones. But a Yellow-Green filter in such situations will not only produce a natural-looking sky, but also, because it holds back some of the reddish hues of skin, render more detail in faces than does the Yellow 1 filter. Darker flesh tones give male portraits a more rugged appearance.

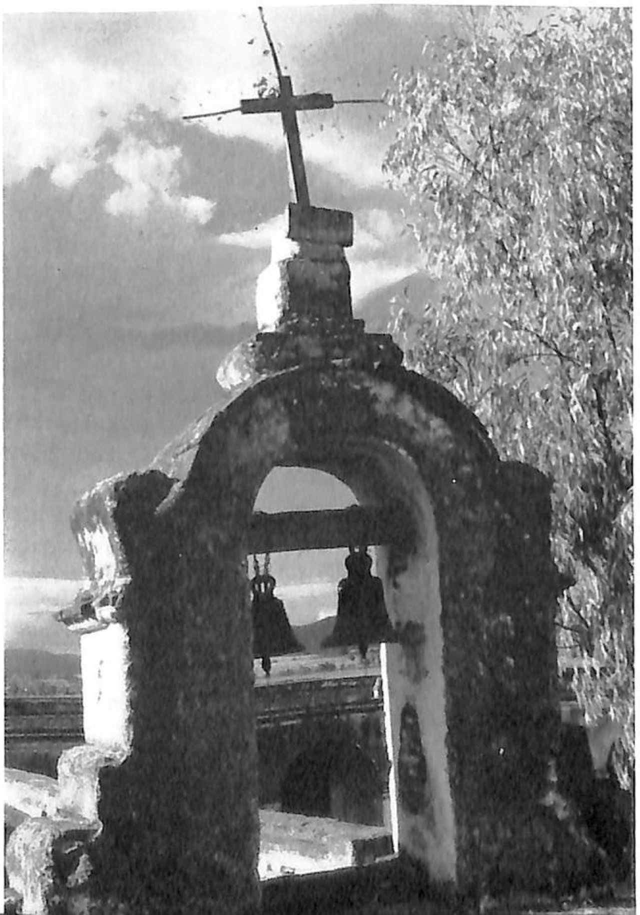
The Yellow Green filter may also be considered as giving correct color renditiion with most panchromatic films under tungsten illumination, and so is useful for portraits by artificial light.

So much for capturing normal or natural-looking images on black-and-white film. But sooner or later you will wish to try your hand at creative departure from copying nature. Here the Orange (medium-dark), Red (dark) and Blue (medium) filters are called into play. There is also an Infrared (dark) filter, but this is specialized and we'll take it up separately.

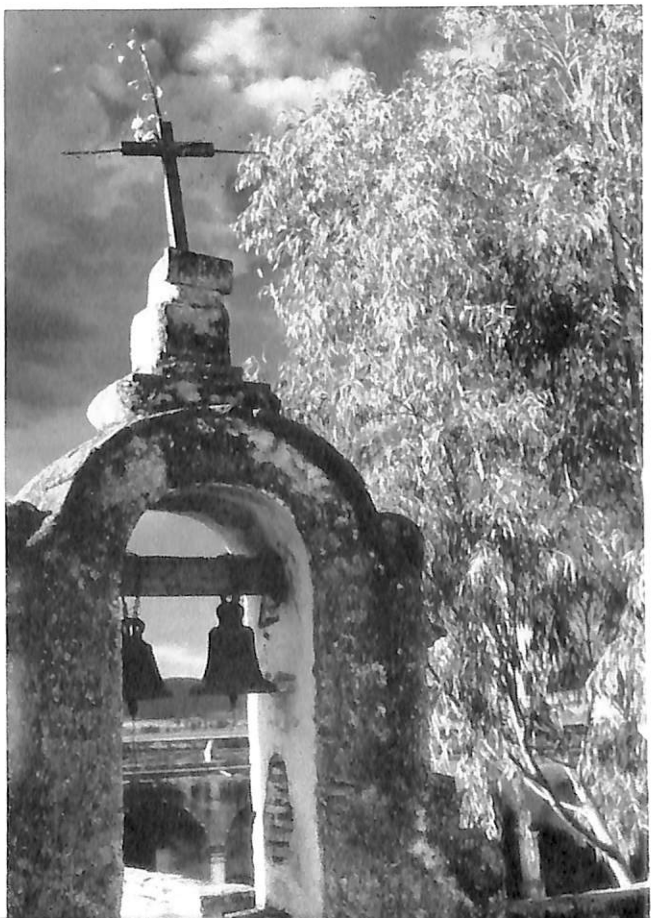
If you wish to "overcorrect" or darken a blue sky greatly, try the Orange filter. This holds back the blue from the sky even more than the Yellow or Yellow-Green filter and so the sky registers much darker than when lighter filters are used. A normal landscape with a blue sky can be made to come out looking as though a storm were approaching. The Orange filter, while it holds back greens, transmits enough so that even though a blue sky is rendered with great drama, detail is held in green foliage.

If you wish to go the limit in darkening a blue sky, use a Red filter. With this, white clouds stand out in bold relief against an almost black sky. Green foliage generally will come out very dark, practically black. Light-colored buildings will stand out strongly against darkened foliage and sky. In marine shots try using a red filter on white sails against a blue

YELLOW-GREEN (FACTOR: 2-3x)



ORANGE (FACTOR: 3-5x)



sky. The result will be a truly arresting photograph.

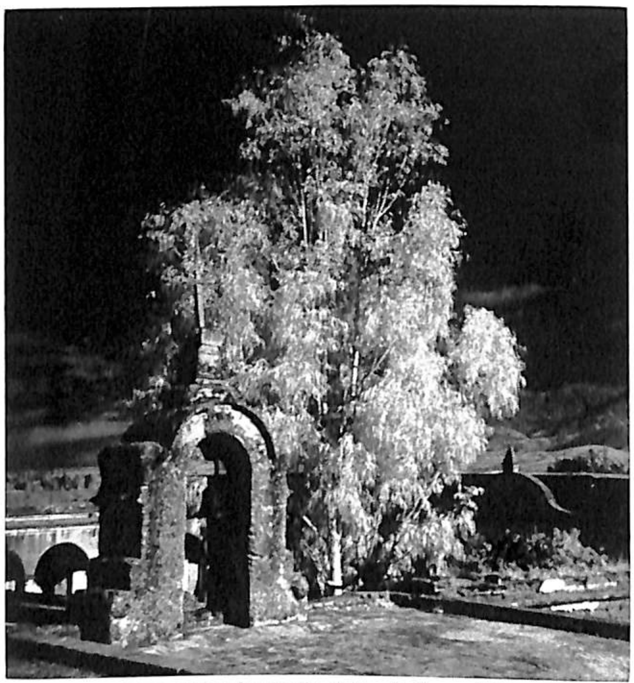
So far, we've talked a lot about darkening blue skies. But there are times when the lightening of blues is in order. For example in shooting fog scenes, a Blue filter helps to accentuate the bluish fog in the scene. It can also lighten a blue sky, so that clouds do not show up. This can be useful in scenes where it is desired to use the sky as a relatively even-toned background. It is also useful for special effects such as simulating old photographs made on films which were sensitive only to blue light.

The Ultraviolet absorption (UVa) filter is colorless, yet absorbs light which, while invisible to the eye, can register as haze on film. It is useful for seashore and mountain photography. Some photographers keep it on the lens at all times as protection against dust and abrasion as well as unwanted u-v rays.

These are some of the more common uses of filters with panchromatic film. There are also some specialized uses, one of which is in copying. Here a filter is often used to emphasize one color while subduing others. For example, if you were to photograph a label with red letters on a green background, both colors being of the same value, shooting for nautral rendition might make letters and background merge into very similar tones of gray. Since red is generally considered to be brighter than green, the use of an Orange or even a Red filter is indicated, to make the green background come out darker than the red lettering. Another use of filters is in copying old, faded photographs. A Blue filter can make yellowish, faded images come out with greater contrast.

Still another use is to rephotograph stained photos or drawings. For example, you've got a photo on which some red ink has been splattered. With a Red filter, you can lighten or even eliminate the stain in the finished photo. And there are, of course, many uses for filters in industrial, medical, scientific and criminological photography. But space doesn't permit us to explore them here. *(Detailed information on filters is available from books like* Filter Guide *by Cora Wright Kennedy and Norman Rothschild, published by Amphoto, N.Y.C. and available from camera stores. . . . Ed.)*

Since filters work by absorbing some of the light, it's natural to expect to have to increase the exposure when you use them. The amount of increase is usually expressed as a "filter factor." The factors for Leitz black-and-white and Polarizing filters, with most panchromatic films are given in the Leica catalog. I should emphasize that the factors shown are "suggested" rather than absolute figures. Thus a Yellow filter can have a higher factor in bluish daylight, since the filter is absorbing more of the picture-making light than at sunset, when the blue content of the light is lower. Personal experimentation and experience is in order here. Whenever in doubt, it's wise to bracket your exposures.



INFRARED FILTER gives dramatic skies, foliage. Filter factor is variable (6-100X) because amount of IR radiation in air varies.

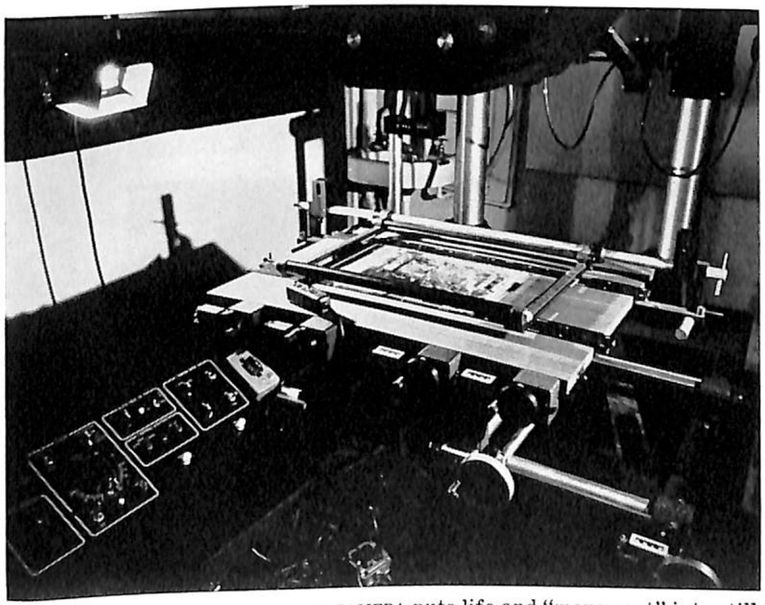
To apply the filter factor most easily, simply *divide* the ASA rating for the film in use by the filter factor, and set this new rating on your exposure meter.

Before leaving filters for black and white photography, let's examine the Infrared filter. This is generally used with infrared film which registers long wavelengths which the eye cannot see. Used pictorially in scenes having green, deciduous foliage and a blue sky with white clouds, the Infrared filter creates a fantasy in which the foliage is white and the sky black and in which the clouds stand out in bold relief. Infrared film plus the infrared filter will also give maximum haze penetration in the photography of distant scenery. This combination also has many applications in scientific, criminological and medical photography. *(For discussions of these subjects consult the Kodak Data Book,* Infrared and Ultraviolet Photography, *available at photo dealers. Part 2 of "Introduction To Filters", dealing with filters for color work, will appear in our next issue ... Ed.)*

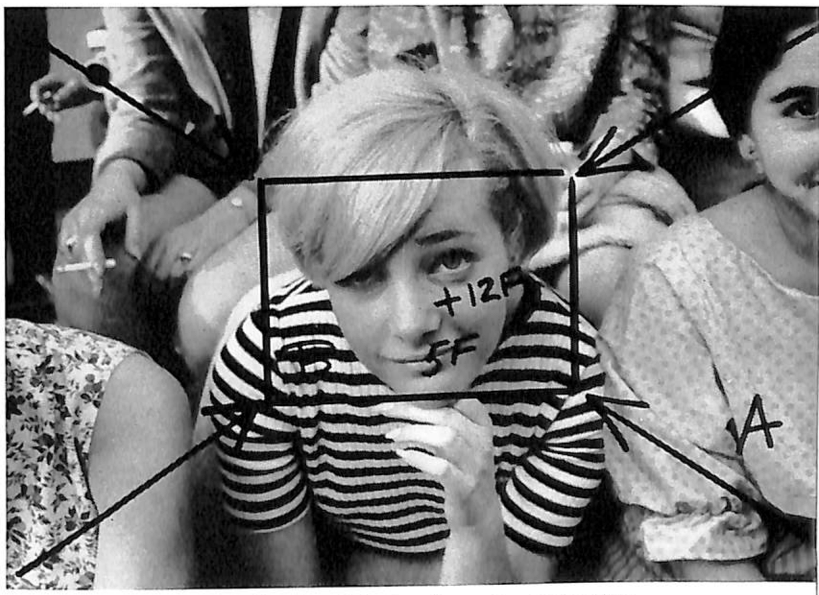
the new breed-"still" movies

Leica and Leicaflex invade the cinema

Bruce Davidson, like many other photographers, is becoming more and more involved in the making of films. This does not mean that he has forsaken the still camera for the motion picture camera. He is continuing to use his Leica and his Leicaflex but towards a different end. Instead of being laid out in the pages of a magazine, the photographs he takes will be made into films on the animation stand, and will be shown on theatre and television screens. Magnum Films, a division of Magnum Photos, the photographers' cooperative to which Davidson belongs, has been making such films for the past two years. Bruce Davidson has just completed the first film shot entirely by him, "This Way Up," for the New York Fashion Institute of Technology. He is working on his second, sponsored by the Ford Foundation. Herewith a brief interview with him on what it's like to shoot a "movie" with a Leica and a Leicaflex.



OXBERRY ANIMATION CAMERA puts life and "movement" into still pictures by filming prints while panning and zooming in or out.



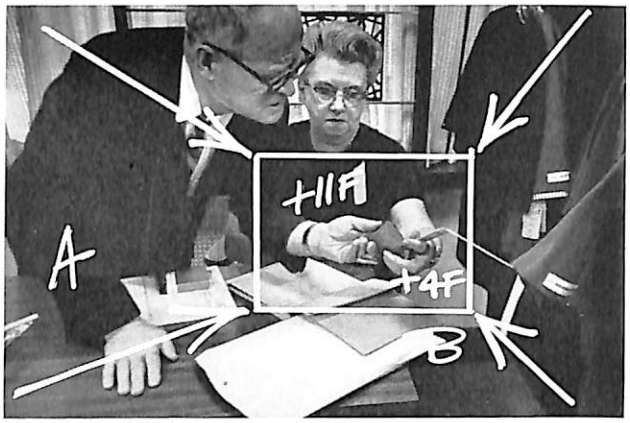
FILM DIRECTOR provides shorthand instructions for animation cameraman; overlay shows croppings and camera movements.

Q. *You use the Leica and Leicaflex in your work—why not a movie camera?*

A. The cameras are quick and easy to handle. I can move much faster with them than I could with a movie camera. I prefer using the Leicaflex because I can focus very quickly from infinity to eighteen inches with the 50mm lens and down to about eight inches with the wide-angle lenses. If I were photographing a cow in a pasture, I could photograph the cow and the surrounding pasture, and then very quickly move in and photograph just one eye, or a blade of grass. The Leicaflex is also very quiet.

Q. *Do you change lenses often?*

A. I change the lens only when I can't move fast enough. I use small apertures whenever possible. The 21mm lens is especially useful. Because of the TV cut-off, the internal framing of the picture itself by the TV equipment, the focal length appears somewhat longer on the finished film than it actually is. A 21mm focal length will look like a 35mm, the 50mm will look more like 90mm and so on.



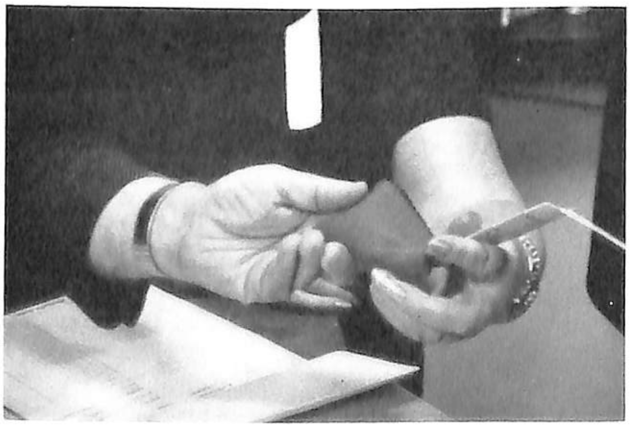
PROGRESS OF ANIMATION is seen at three stages below. Overlay arrows indicate "scene" starts with full frame, zooms toward closeup. Numbers are field sizes on a camera guide chart.

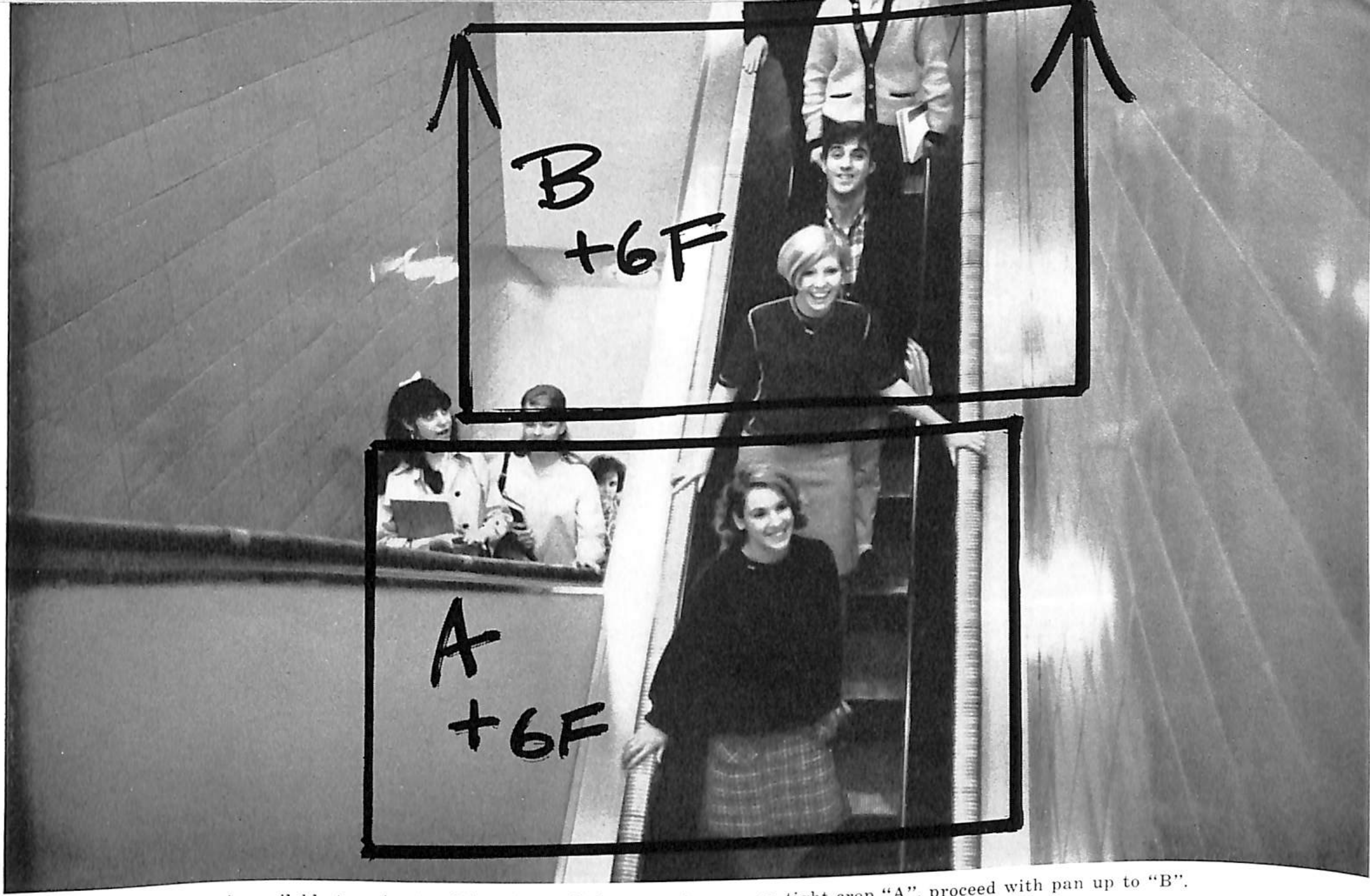
Q. *You are now making photos which become movies. How is this done?*
A. While shooting, a sound man with a tape recorder is always on hand. Associate producer/picture editor, Inge Bondi makes a "first editing"—a wide selection of photographs from specific scenes. She selected about 800 frames from the more than 13,000 I shot and had 11x14 enlargements made. Producer/Director Philip Gittelman does the final editing. He chose 275 prints for "This Way Up." Each time he lays out a scene he chooses about 3 times as many photographs as will be used in the finished film. The edited sound track is frame-counted to determine its exact length in terms of film frames. Gittelman lays the photographs out on a table and visualizes each scene while listening to the sound track. Each photograph has an overlay on which are marked the directions for the photo animator, Francis Lee. He follows these directions when he films the designated photographs from the animation stand. The sound track usually determines the choice of photographs.

Q. *Can you tell us of any differences in approach to the subject that you have found necessary in making movie stills versus those for conventional use?*
A. Yes, when I photograph for a "movie" I do think in terms of the editing that is going to be done, the work the director will do. I try to give him and the film animator as many possibilities as I can think of. You have to find new ways, different views. I find I have to explore my subject more. For instance, you take a portrait of a man in a forest, the trees are all around him, and then you suddenly see the trees reflected in his glasses. The film animator can do wonderful things with that. You must be aware of it all the time. I find I also think in terms of what I hear.

Q. *Do you find you have to take "sequence" shots?*
A. No, that is not necessary at all. The main thing is to create excitement. You should not really pre-edit, but you should make your subject say something; you have to make it "jazzy." You also have to shoot more than you normally would. The director must be able to build up to a frame, to the one big shot.

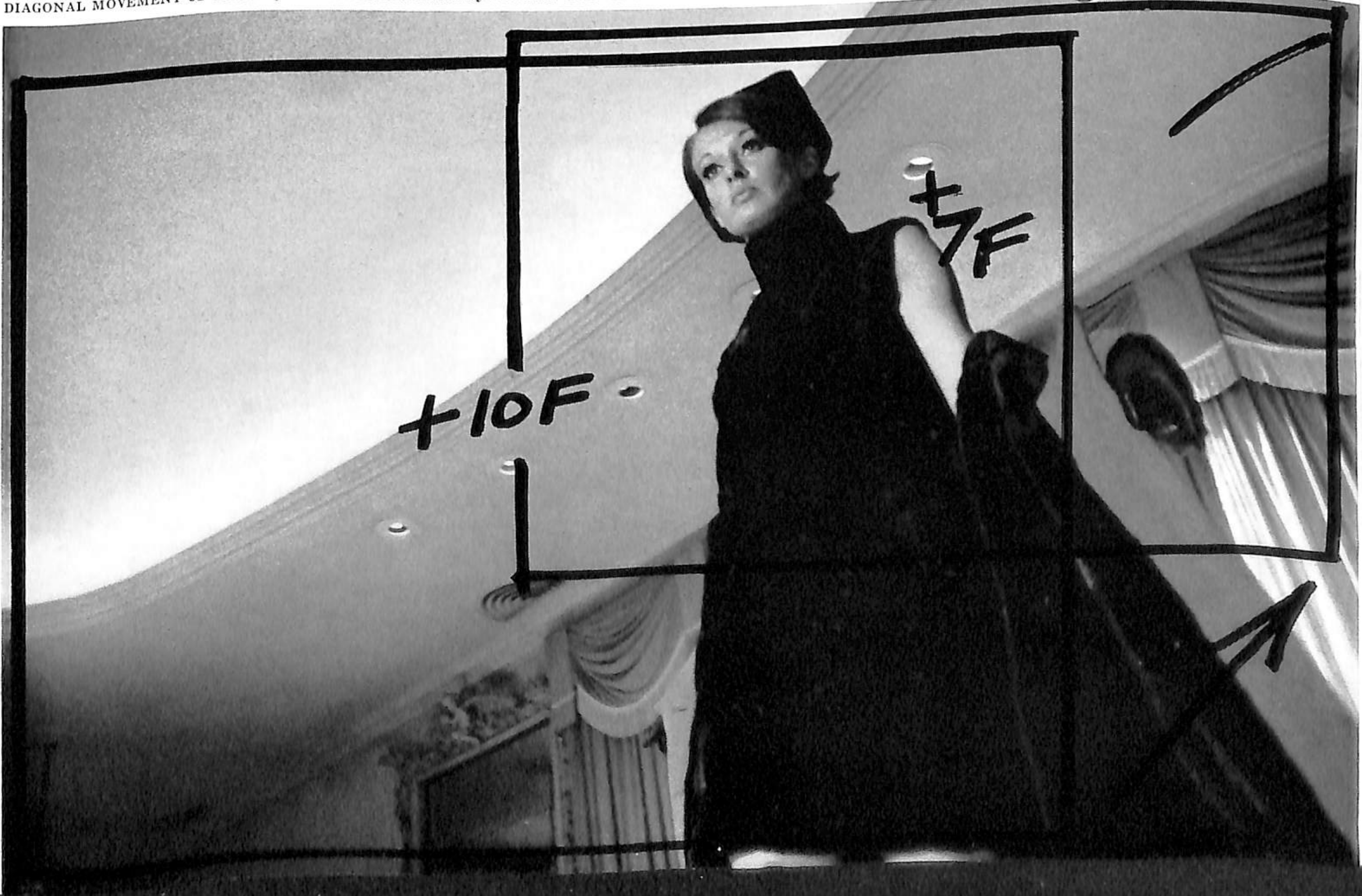
Q. *Do you work from a script when you shoot for movies or just from a general understanding of what the scene is to be about?*
A. No, there is no script. There is a general understanding of the subject matter, of what one is trying to say with the film. But I work completely on my own. Right now I am working on a film of the new Ford Foundation Building going up on 42nd Street.

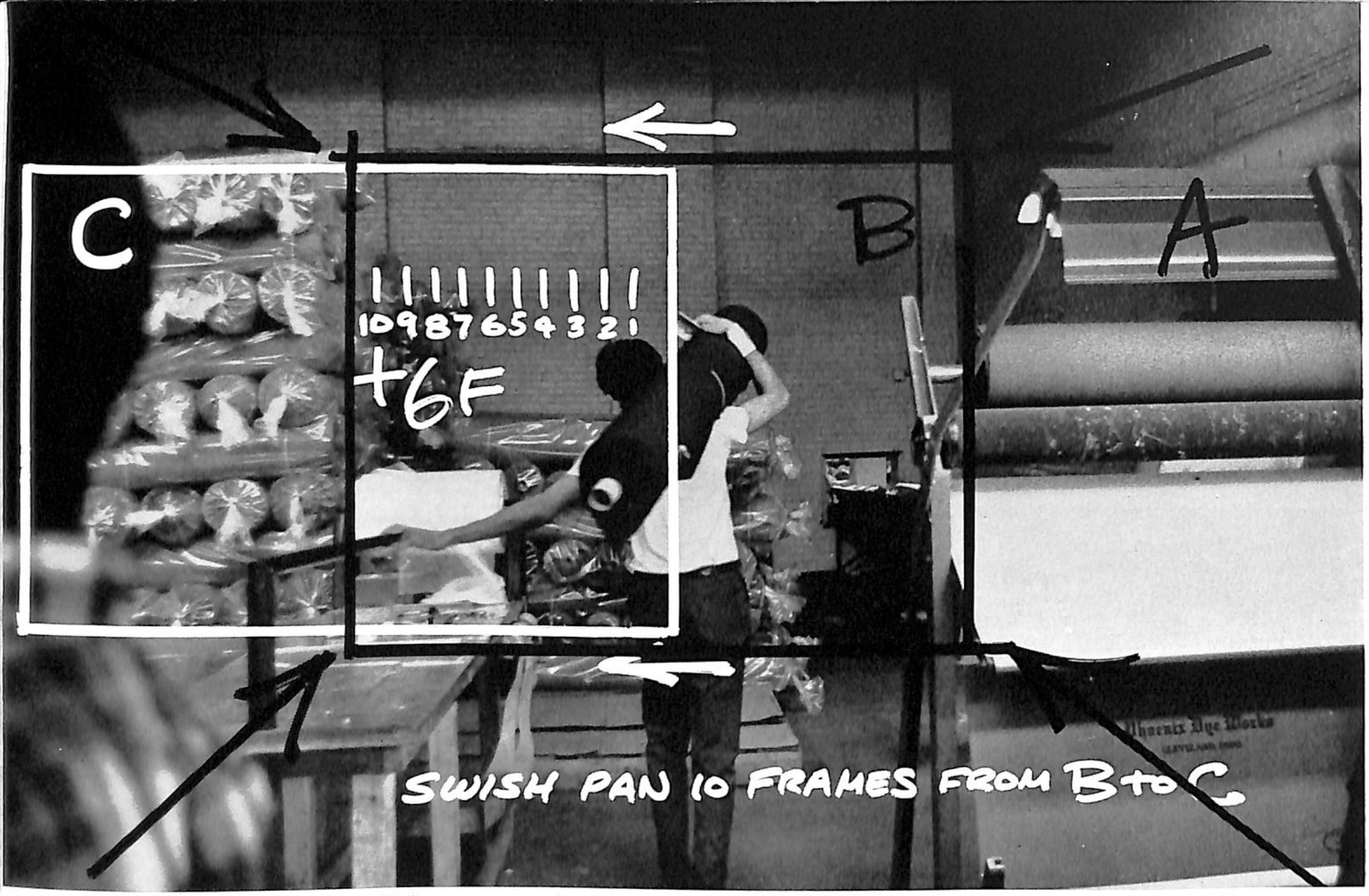




WIDE CHOICE of motions is available to animator. Directions call for scene to open on tight crop "A", proceed with pan up to "B".

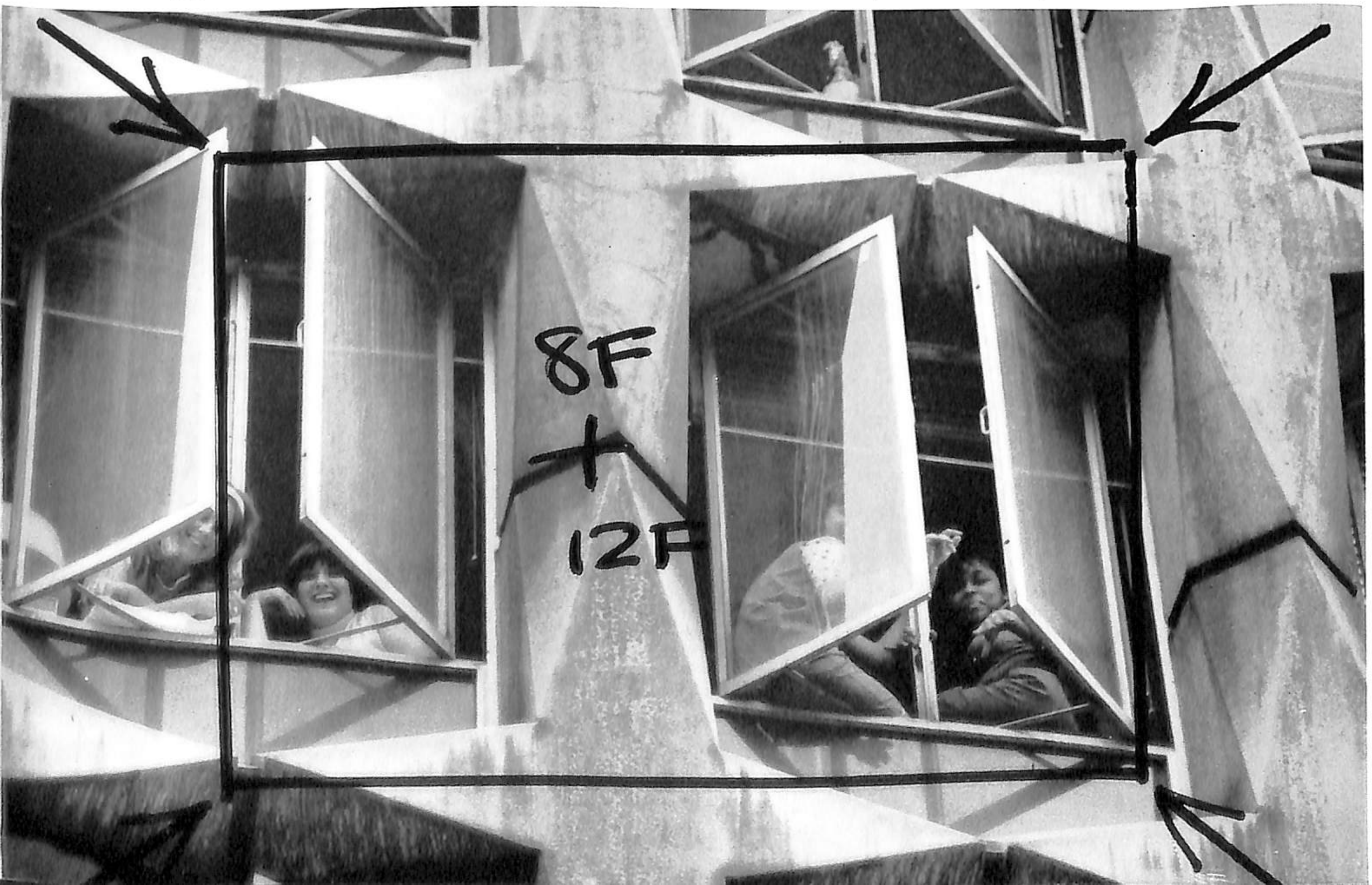
DIAGONAL MOVEMENT of Oxberry camera is indicated by arrows. The "still-movie" technique can provide an amazing illusion of motion.

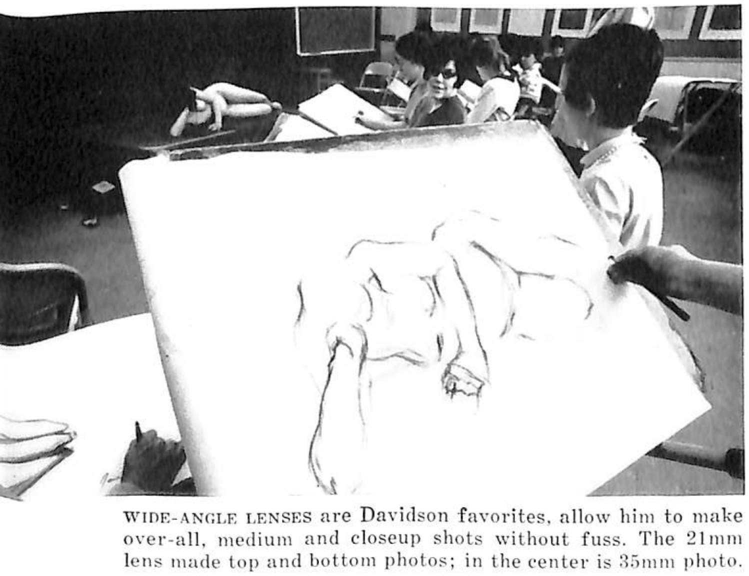




FROM FULL-FRAME CROP "A", camera zooms into "B", pans horizontally to "C". The *swish pan* is shown frame by frame for cameraman.

SIMPLE ZOOM-IN calls for minimum instruction to cameraman. The camera stays centered on the picture as it "moves in" for closeup.





WIDE-ANGLE LENSES are Davidson favorites, allow him to make over-all, medium and closeup shots without fuss. The 21mm lens made top and bottom photos; in the center is 35mm photo.

It is the *concept* of a building, of what goes into its making, what its function will be . . . what it is made of . . . light, space, people. I traced the elements of the building to their sources. I photographed Eucalyptus trees in a grove near San Francisco and trees in a nursery in Virginia. Inspiration comes from the instinct I have of what is appropriate, from what the subject says to me at that time. One must dive into an experience. It will tell you what you need to do. The poetry in photographs comes out of what the subject says to you . . . I discuss what I am doing with Phil Gittelman, and he in turn confers with the client. We all have the same general understanding of what the film is trying to say, but I shoot the way I want to.

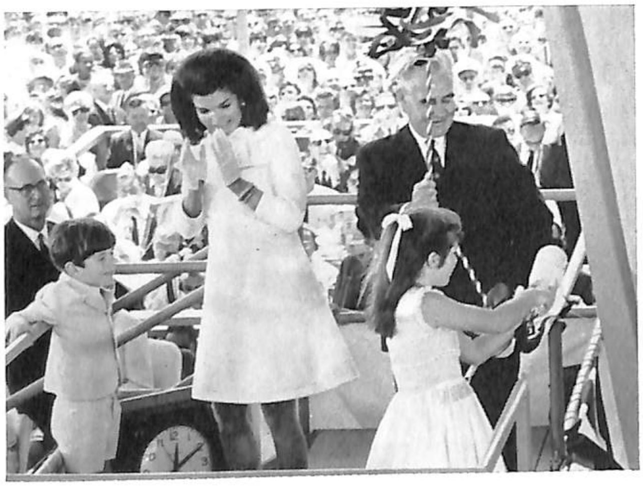
Q. *Does a print to be used for a "motion picture" have any special requirements or characteristics (more/less contrast than normal, more/less depth of field, subjects closer/further apart, etc.)?.*
A. The print should be somewhat softer as it will increase in contrast when refilmed. It should have the greatest tonal range possible, and should be as sharp and clear as can be since it loses in sharpness when it is refilmed. For this reason I often shoot at a 2000th of a second. I usually shoot at a 500th, however, and at 250th or below I always use a tripod.

Q. *About how many days' shooting time is involved for a 15-minute movie?*
A. I am usually allowed thirty shooting days for a film. The films usually run twenty minutes.

Q. *Do you feel that the "intrusion" of script writers, film editors, animation equipment and effects, etc. will submerge the individual style which has been a distinguishing mark of most successful still photographers and very few motion-picture photographers?*
A. I am conscious of the fact that I am working in a group and the sound man can be a problem. Sometimes he gets in the way. People have a tendency to relate to the "sound man" rather than to me. I *like* people to look directly into my camera! There is a certain cinematic structure that bothers me, that I am conscious of. In a way, I feel less free.

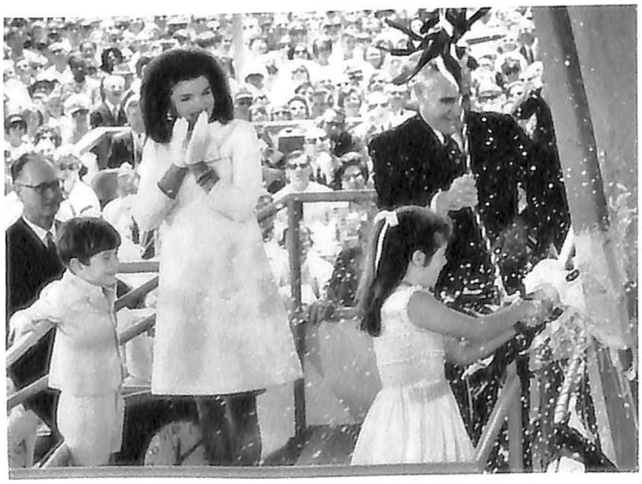
Q. *Where can I see the movies you make or others like them?*
A. The Fashion Institute of Technology is using their film to tell their story. It will be shown as a Public Service Film on Television. Groups interested in seeing it should contact Sterling Movies at 375 Park Ave., N.Y.C. It is a free film and will be shown to anyone interested at no cost.

focusing on...



motorized Leica at christening of carrier

When Caroline Kennedy, daughter of the late President, helped launch the carrier John F. Kennedy at Newport News, Virginia recently, there were over one hundred photographers crowded on two camera stations. Among them was Bea Kopp, staff photographer for the Daily Press papers in Newport News, with her motorized Leica camera. It worked to her advantage. When Caroline failed to break the bottle of champagne on her first try, but succeeded only two seconds later (see clock in photographs), Mrs. Kopp was able successfully to record both attempts.



three hits, no errors

When a vice-president of a camera distributing company makes pictures which are acclaimed by a jury of museum curators–that's news! Alfred Boch of E. Leitz, Inc. is making news for the third time in a row. In this year's Photography In The Fine Arts show, Mr. Boch's color photograph of an olive grove in Greece was among those chosen for hanging in the show which opened at the Metropolitan Museum of Art in New York City last March. He has had other photographs chosen for inclusion in two previous PFA shows.

White House prizes

The White House News Photographers Association presented both President Johnson and Vice President Humphrey with Leitz Trinovid 7 X 35 Binoculars at their annual dinner in Washington on April 6. At the same time Look photographer Stanley Tretick, winner of the Grand Award for the best single picture in the 1967 Annual Photo Contest of the W.H.N.P.A., was awarded a Leicaflex Camera donated by E. Leitz, Inc. in memory of the late Milton Freier, Leitz Press Technical Representative. His winning photograph, in color, of Senator Robert Kennedy greeting crowds during the 1966 election campaign, was taken with a Leica M2 and 21mm f/3.4 Super Angulon lens.

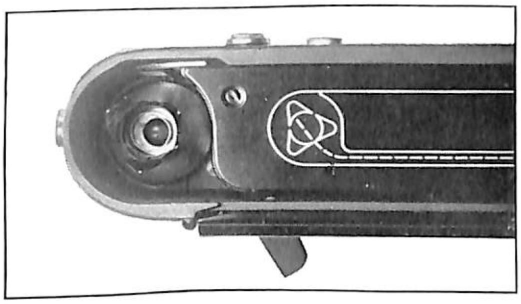
new 35mm films

Two interesting new 35mm films–one from Eastman Kodak Company, the other from General Aniline & Film Corp.–were recently announced. Anscochrome 500, a reversal daylight type color film from GAF has a speed of ASA 500–some 25% faster than Kodak Tri-X b&w film! The new film offers good, clean, well-saturated colors. Graininess is evident, but not objectionable. The high speed of the film makes it valuable in making hand-held shots with long lenses or in close-up work requiring small apertures for increased depth of field.

Eastman has just made available its Kodak 2475 Recording Film in single rolls of 36 exposures as well as 125-foot spools. Kodak 2475 has previously been available in bulk rolls only. An extremely high-speed b&w film (1600 ASA in tungsten light), it has medium granularity and acuteness. It is designed primarily for forensic and surveillance work, but is also useful for sports and general existing-light photography. It is available from Kodak professional dealers at $1.45 per 36 exposure cartridge.

meet the Leica M4

new model is quick-loading



The world's most distinguished family of cameras welcomes a new member in the Leica M4 – a companion model to the M2 and M3 which combines most of their features and adds a unique one of its own.

Although it has the same dimensions as the other M models, the M4 has a look all its own, thanks to the new rapid-rewind crank which is cocked at a 45° angle to provide unobstructed action. Self-timer and "preview" levers as well as the film-advance lever have also been redesigned and are distinctive to the new model.

But the real differences between the M4 and its brothers are inside the camera. The viewfinder provides built-in frames for four focal-length lenses – 35, 50, 90 and 135mm. In the center of the 35mm bright-line frame are "corners" indicating the picture area covered by the 135mm lens. And, when 50mm or 90mm lenses are inserted into the camera, the proper frame outline is brought into view automatically. Thus, no special lenses or accessory finders are needed to use any of these four focal length lenses on the M4. Parallax compensation is automatic for all of these focal lengths throughout the entire focusing range.

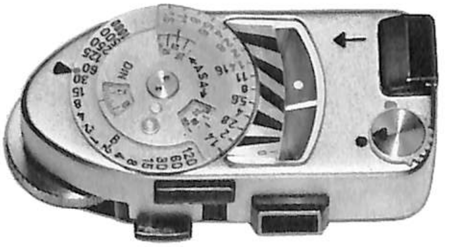
Despite the other features, however, the most interesting aspect of the camera may be its fast loading. Putting film into the camera is reduced to a matter of seconds and is so foolproof it can be done with gloves on!

In place of the familiar take-up spool, M4 users will see a three-pronged device permanently mounted in the camera. To load a film, it is necessary only to extend the leader, push the cartridge into place and the extended end of the film between any two of the three prongs, close the camera and operate the film transport lever. It's done as quickly as you can read how to do it.

This fast-loading system makes it possible to use any standard 35mm cartridge or proper Leica cassette. This provides a choice of any color or black-and-white emulsion in the world and imposes no restrictions as to the 35mm film to be used.

The Leica M4 provides a rapid-loading system without compromising the accuracy and rigid precision of the Leica's body design. Like the M2 and M3, the new model offers shutter speeds from 1 second to 1/1000th and accepts the coupled Leicameter MR exposure meter. Flash synchronization is provided by internationally standardized contacts up to 1/500th second for regular flash bulbs and 1/50th second for electronic flash units.

The M4 accepts more than 20 Leitz lenses from 21mm to 560mm, including the Visoflex III reflex focusing housing. A modified version of the M4 which will accept the Leica motor is expected in the future. The Leica M4 body alone (Cat. No. 10,400) is $288.00.



Modified Leicameter MR

The addition of the rewind crank to the top-deck armament of the Leica M4 has caused the modification of the design of the Leicameter MR. The needle release button, formerly on the flat end of the meter, has been moved to the top so that it does not obstruct the operation of the rewind crank.

Except for this modification, the other characteristics and operation of the meter are the same as before. The new version of the meter can, of course, be used on the Leica M2 and M3 as well as the M4.

hold that, tiger!

circus action by existing light

Ross Th. van Heijst is the kind of amateur photographer who could walk into a cage of tigers when necessary to get a good picture. And he often has.

Van Heijst, a hotel owner in Ijmuiden, Netherlands, specializes in circus photography. Now 54, he did not begin serious photography until 1960. Yet, within a year his work was so excellent that he was invited by the Leitz factory in Wetzlar, Germany to show a group of his photos. In the same year he became a member of the Netherlands Leica group and began to have his pictures published in European photo publications.

At the international photo exposition, Photokina, in 1963, a group of van Heijst's pictures were displayed at the Leitz booth. And at about the same time, a group of 60 of his photos was given a one-man show in West Berlin.

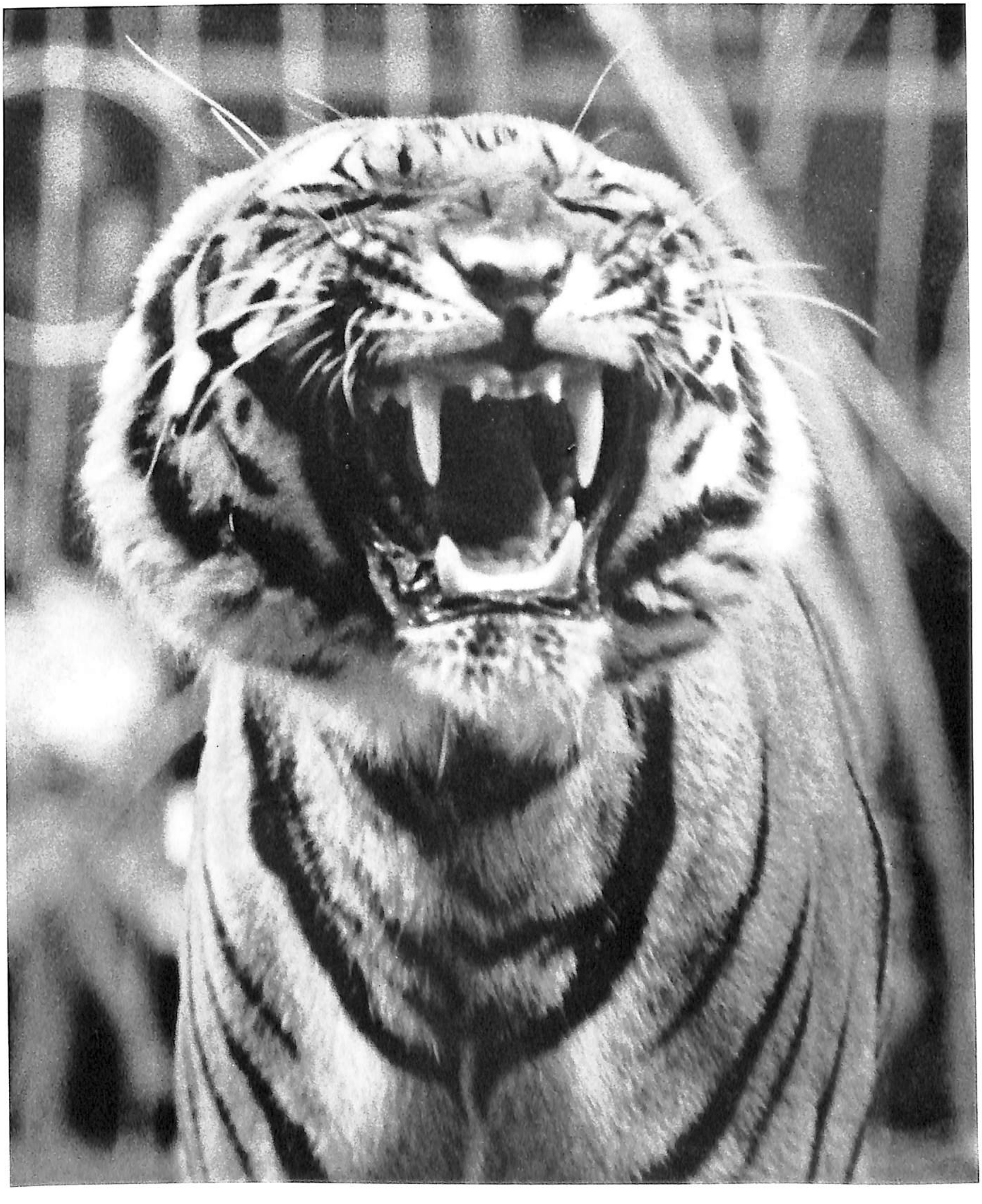
Apart from his circus work, van Heijst has undertaken a picture essay on a very old fortress-church in the south of France, between Toulouse and Lourdes. Out of this work grew another one-man show entitled "Impressions of Simorre," hung at the Dutch Embassy in Paris.

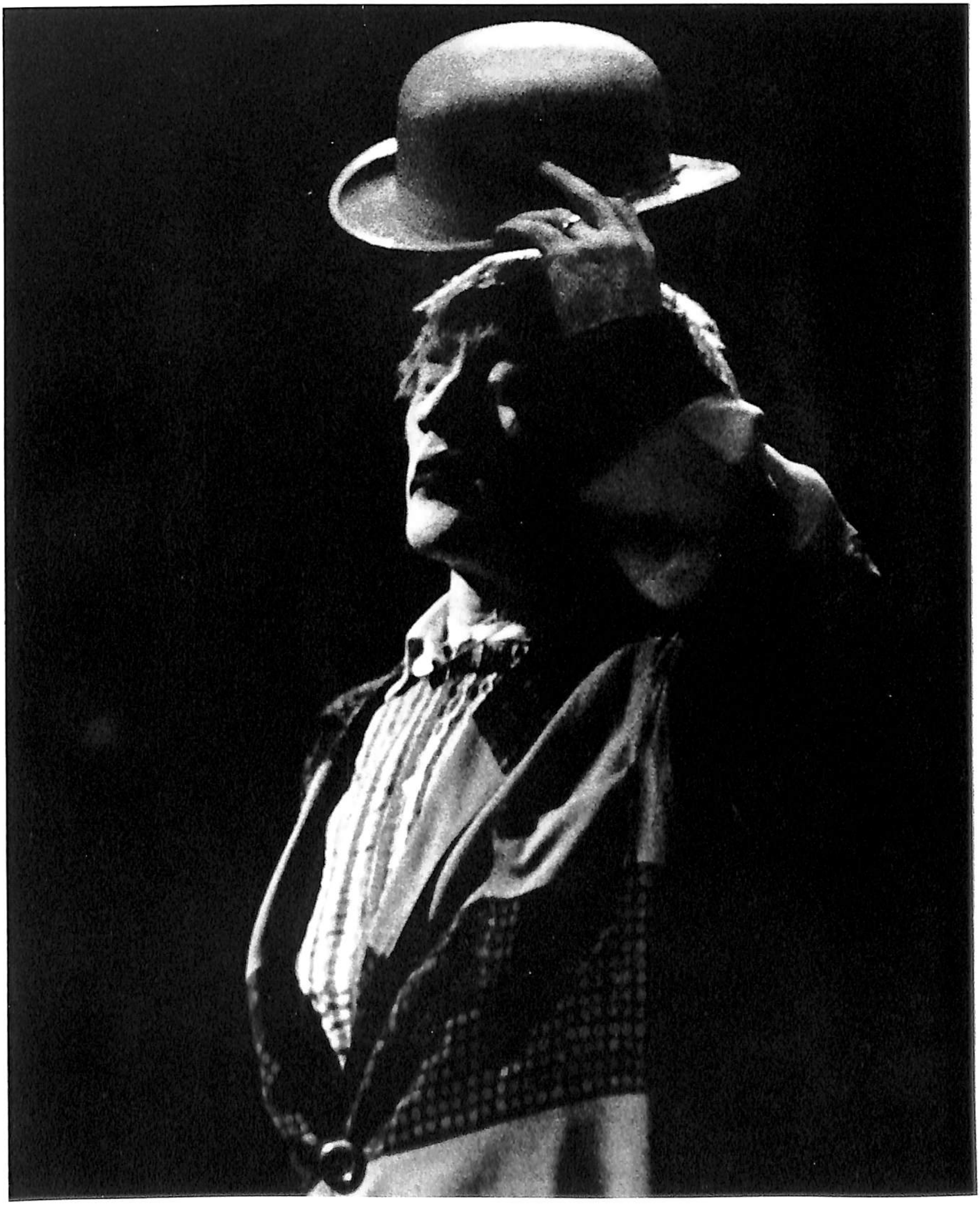
In 1965 he was elected a member of the German Photographic Society, and, last year, a paperback book "Circus in Europe" appeared, carrying 48 of his circus pictures.

As a specialist in circus photography, van Heijst uses Leica M1, M2 and M3 bodies and lenses ranging from 21mm to 200mm. Because of the nature of his subject matter – wild animals, jugglers, aerialists, wire walkers and other acts which would be disturbed by flash – van Heijst works exclusively by existing light. His film is Kodak Tri-X rated at 800 ASA and processed in undiluted Promicrol.

This year, in his Hotel Augusta in Ijmuiden, van Heijst initiated what he calls "exhibition walls" – which carry the work of famous photographers. His first show displayed the black-and-white and color work of the famous Leica photographer Emil Schultess, a fellow member of the German Photographic Society.

A business man only lately come to photography, Ross van Heijst pursues it with the enthusiasm of a schoolboy. Photography is to him "a second credo."





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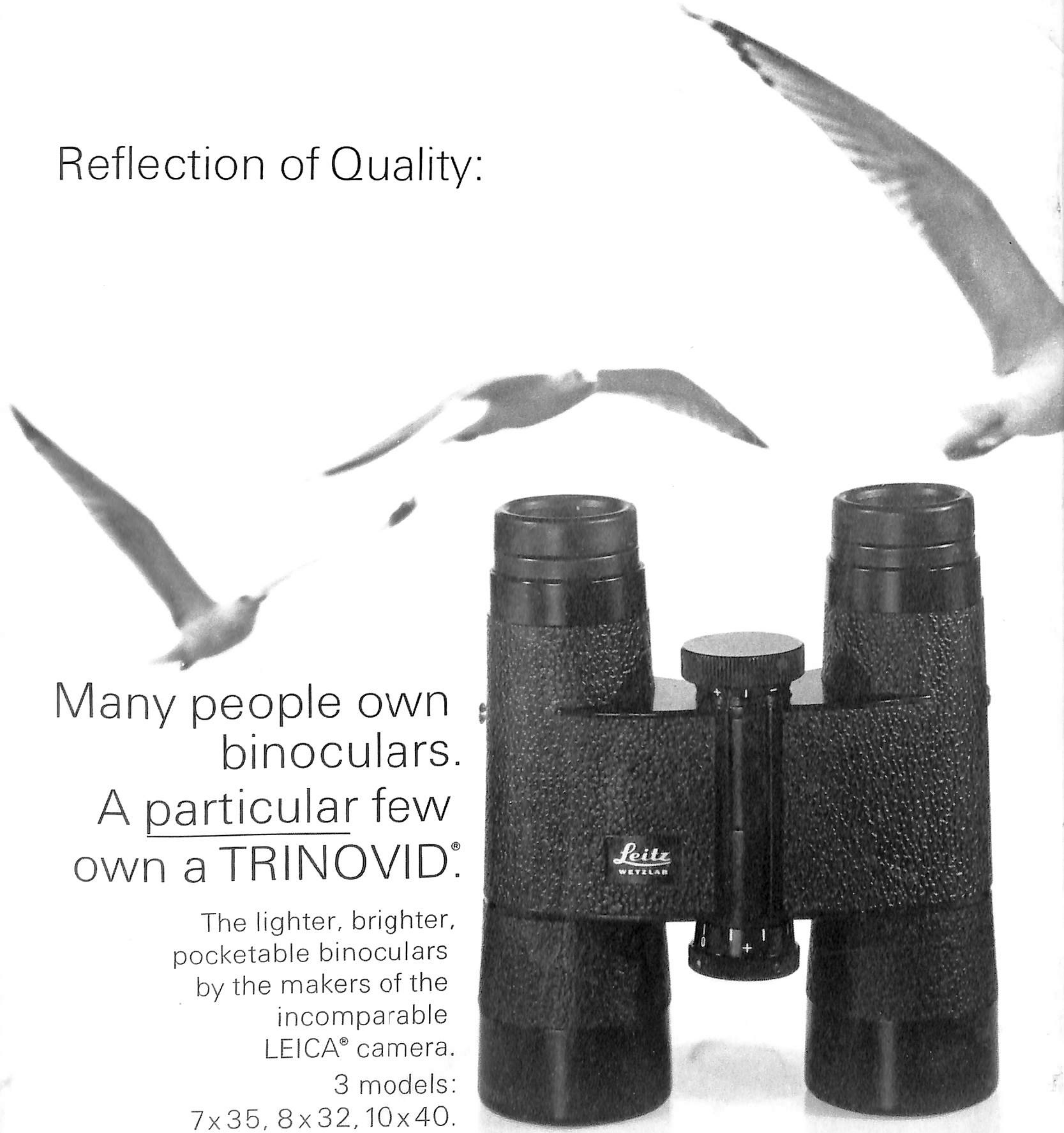

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